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LONDON: GEORGE BELL AND SONS.

CHOICE EXAMPLES OF

WEDGWOOD ART.

A SELECTION OF PLAQUES, CAMEOS, MEDALLIONS, VASES, ETC.,

FROM THE DESIGNS OF FLAXMAN

AND OTHERS.

REPRODUCED IN PERMANENT PHOTOGRAPHY BY THE AUTOTYPE PROCESS.

WITH DESCRIPTIONS

BY ELIZA METEYARD,

AUTHOR OF THE "LIFE OF WEDGWOOD," ETC.

LONDON:

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PREFACE.

THE desire to continue the register of Wedgwood's finest works, for artistic and educational purposes, has led to the preparation of the present volume. From time to time examples hitherto unknown and of rare quality reward the zeal of collectors. A portion of such belong to a period and a class of works of which, with the exception of a condensed translation of Italian bills and letters in the handwriting of Alexander Chisholm, Wedgwood's secretary, no account has been preserved; but it was a period of fine and prolific industry, extending from the date of the last Catalogue, 1787, till the close of the century. For six years at least of that time, a little group of Roman artists, headed by a sculptor of great merit, named Pacetti, were at work for Wedgwood, modelling in wax and carving on shells from the antique. Occasionally Flaxman recommended subjects and overlooked their labours; but another Roman artist, named Dalmazzoni, gave general directions, paid wages, and corresponded with Etruria. A large number of these original models, though not the shells, are preserved. How many were copied in jasper is, however, unknown; but the "Endymion" and "Diana," Plates IV. and V., are fine examples, and their appearance thus in autotype may stimulate inquiry after further subjects, if such exist. The smaller bas-relief of "Æsculapius and Hygeia" is in the more porcellaneous jasper of the middle period, and is fine in the extreme. In my opinion this is the richer body; the one on which Wedgwood based his belief of immortality for his cameos: but a few critics, whose opinion is of value, prefer the more stone-like jasper of the later period, which, as in the case of the former-mentioned bas-reliefs, show a lamina of surface, and acquire from time a patina, or colouring, which give to the pieces the appearance of antique gems. The head of "Ceres" is another fine work; so also is the oval bas-relief of "Cupid and Psyche," the largest and rarest known copy in jasper of this exquisite ideal composition. The bust of "Mercury" is also of the rarest merit. If all the bas-reliefs thus given are not of the same high quality, as in the instances of the "Sacrifice to Flora," the "Birth of Bacchus," and a few of the smaller pieces, they at least register works which were popular in their day; and were the steps by which Wedgwood's modellers ascended to more perfect achievement. The Tripod, brought lately from Ireland, is a meritorious work, both for colour and high finish. No other copy is known.

Preface.

Many of the bas-reliefs numbered in the catalogues are apparently lost altogether; as No. 275, "Hercules in the Garden of the Hesperides," and others. Copies, let us hope, will yet be found.

Apart from their artistic and educational value, these registers of Wedgwood's masterpieces may preserve for future generations, when the works themselves, from accident or dispersion, have passed away from human ken, testimony of the life-work of one of the most illústrious men this nation has produced.

A taste for beauty is a real and now rapidly growing need in man; and whatsoever helps to enlarge and cultivate the Puritan ideal is of value, be the form of art what it may.

E. M.

December, 1878.

PLATE I.

FRONTISPIECE.

Ceres.

PORTRAIT medallion. Antique, dull sage-green jasper, white relief. Bevelled edge, with a running border of acanthus leaves. Height, $7\frac{3}{4}$ inches. Marked "Wedgwood and Bentley." This fine medallion answers to No. 48 in the first and all subsequent editions of Wedgwood's Catalogue. It was modelled from one of Tassie's pastes. In the Catalogue of these, 4to. edition, 1791, edited by Raspe, it stands No. 1815, and is thus described, vol. i. p. 138: "Ceres, a head, after a Neapolitan or Syracusan medal, with spikes of corn, by Pichler." So far Raspe's account. But several high authorities of the present day consider that the design was not taken direct from any Greek or Syracusan coin; it not being archaic enough and the treatment of the hair very different.

Both in Raspe's and in Wedgwood's Catalogues, Pichler's engraving is said to have been on carnelian. It must have been produced between 1754 and 1772, as the first edition of Wedgwood's Catalogue appeared in 1773. Ceres was among Wedgwood's earliest portrait medallions; but the copy in question, judging by the tint of the field and the style of the frame, probably belongs to a period between 1775 and 1779, when the best productions of Etruria were exported to Russia, from whence this copy came, and while a man named Utten, who first worked at Chelsea, and afterwards returned to, or settled in, Norwich, supplied Wedgwood and Bentley with frames of a most tasteful character. From a few specimens still remaining, their variety, simplicity, and beauty were alike remarkable; as in the instance before us we see the taste applied to the frame, and to the brass-work, ribbons, and true-lovers' knot.

This head, as a specimen of Wedgwood's portraits after the antique, is admirable. Though diligent search has been made through the invoices extant, no entry of this medallion can be found. But judging from other medallion portraits of the same size, its price, as marked at Etruria, was about 12*s.* or 15*s.* Ceres as a figure in white jasper was very popular. Its price was £4 4*s.*, and it paired with the figure of Cybele at the same price. Both were 17 inches high, but copies of either are now apparently unknown. The figures of Ceres and Cybele were also used for candelabra; a pair, price £5 5*s.*, being sent to Rost at Leipsic, in September, 1787. Tassie had a paste of Ceres as a figure; but Wedgwood's latest copy, that of the sixth edition of the Catalogue, 1787, was undoubtedly taken from the "Museo Borbonico," vol. ix. plate 35, where the goddess holds a staff-like sceptre in her right hand, and a basket of corn in her left. Should any copies of these figures be ever brought to light, they will be a great boon to collectors.

There were also "Ceres" bulbous root pots, price £2 12*s.* 6*d.* the pair. They appear in an invoice from Etruria to London, dated Nov. 10, 1783.

This copy of the head of Ceres, from which the autotype was taken, was brought from Russia in the spring of 1877, and sold by Messrs. Agnew to the present owner.—*Haworth Collection.*

PLATE II.

The Marriage of Cupid and Psyche.

OVAL bas-relief or tablet. Rather dark blue jasper, white relief. Length, 16¾ inches; height, 11¾ inches. Marked "Wedgwood and Bentley."

This is one of the finest and largest known examples of Wedgwood's countless reproductions of the most famous, though not the rarest or most valuable, of the Marlborough Gems. He seems at first to have used a press from Tassie's paste of this gem, and he tried it in every possible body. Very many of these early trial pieces are extant in various collections. As early as 1771 he appears to have had casts from the original gem, and from that date it was frequently remodelled and enlarged by the best artists he employed till it reached the size of the copy in question; none larger being known. There is reason to think that Flaxman had a hand in this largest model. As a bas-relief, in various sizes, it was used for innumerable purposes: as a picture, large and small; as a tablet for mantelpieces; as a medallion for insertion in all kinds of furniture; as a gem for jewellery, and as a bas-relief for vases, flower-pots, salt-cellars, and bridal inkstands.

The original is numbered 160 in the Catalogue of the Marlborough Gems, and 7199 in the list of Tassie's pastes, 4to. edition, by Raspe, vol. i. p. 50. Above the gem, but defaced in Tassie's paste, and never given in Wedgwood's copies, is the Greek inscription, ΤΡΥΦΩΝ ΕΠΟΙΕΙ.

Those learned in the history of gems and gem engraving are of opinion that the original of Cupid and Psyche is not an antique. Its history has been traced to the 16th century; and the allegory on which the subject is founded is not earlier than the reign of Hadrian, A.D. 117–138. It is first mentioned in the "Golden Ass," a work by the Latin writer Apuleius, who may have derived it from the Greek or from some Egyptian allegory of great antiquity. The original gem was in the possession of Lord Arundel early in the 17th century. The name of the engraver, though thus inscribed, is unknown. "In point of *technique*," says Mr. Story-Maskelyne, in his Catalogue of the Marlborough Gems, "this has never been surpassed in any age. Indeed, alike for movement, for grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times."

Wedgwood's bas-relief of Cupid and Psyche had in all sizes a great and continuous sale, both in this country and on the Continent. It appears in almost every invoice of ornamental ware; prices varying from 1*s.* to £12 12*s.* and perhaps still more. In an invoice of March 6, 1779, a copy of similar size to the one given is thus entered: "1 Tablet, Oval, Marriage Cupid and Psyche, 16 inches by 11½, price £12 12*s.*" In the same invoice another size appears: "1 ditto, 14 inches by 10, £10 10*s.*" The price of the size used for mantelpieces was about £5 5*s.*, and the subjects of the two smaller bas-reliefs for above the jambs was usually "Piping Bacchus and Cupid" and "Cupid and Hymen," both of which were modelled by Flaxman for Wedgwood in 1784. See "Wedgwood and his Works," plate xi.; "Life of Wedgwood," vol. ii. p. 485. More often than not these bas-reliefs for mantelpieces were—both relief and field—in white jasper.

The unique copy from which the autotype is taken, was brought from Russia in the spring of 1877, and sold by the Messrs. Agnew to the present owner. It is in every respect very fine and of value.—*Haworth Collection.*

PLATE III.

Æsculapius and Hygeia.

BAS-RELIEF or tablet. Mazarine blue jasper, white relief. Height, 8¼ inches; width, 6⅞ inches. Marked "Wedgwood." This exquisite piece is taken from a bas-relief in the Museo Capitolino, Rome. Pacetti, under Dalmazzoni's direction, made a model in wax early in 1788, for which he was paid, August 30 in the same year, "six zequins," or in English money, £2 15*s*. The transaction is thus entered in Dalmazzoni's accounts and papers: "No. 41. Pacetti. Æsculapius and Hygeia. The snake is a symbol to them both." This model, with others, belonged to what was called the "First Expedition," or first consignment of models in wax made from Rome to England after the arrival of Henry Webber and young John Wedgwood late in the summer of 1787.

In the fourth edition of Wedgwood's Catalogue, 1777, appear in the list of "Bas-reliefs, Medallions, and Tablets," single figures of Æsculapius and Hygeia, Nos. 141 and 142, both of which were modelled by Flaxman from the antique. Among notes taken from MSS., dated 1787, stands a "Bas-relief of Æsculapius and Hygeia," and in an Invoice of Ornamental-ware, Sept. 17, 1776, we find the same subject entered thus: "1 fine tablet, Æsculapius taking leave of Hygeia, 12*s*."

With the exception that the extremely fine blue of the field belongs rather to the middle period of Wedgwood and Bentley than to one later, there is every indication that this small but fine plaque is of the best period, and the one indicated in Dalmazzoni's papers. The mention of the snake is corroborative. Taken as a whole, it is, in every detail, one of the finest and rarest pieces extant. The *pose* of the male figure is so full of grandeur, that of the female of grace, the drapery is so well arranged, and the undercutting so carefully adjusted to the requirements of each part. The marbling of the columns and the transparency of the drapery will, if observed, excite wonder. Every detail bears careful examination; and the whole bas-relief wears more the appearance of an antique gem than a piece fashioned out of clay. Till bas-reliefs such as these are seen, no one can realize the perfection to which Wedgwood attained in his latest and highest works.

The piece shows signs of fracture carefully repaired. When, some twenty-five years ago, the present owner met with it, it was lying in fragments on a cinder heap, at the rear of a dealer's shop in Hanway Street, Oxford Street. He gave three and sixpence for the fragments, and the result, when these were put together, is what we see—a piece of the highest perfection and beauty.—*Falcke Collection.*

PLATE IV.

Endymion on the Rock Latmus.

BAS-RELIEF or tablet. Dull sage-green jasper, white relief. Height, $9\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches; marked "Wedgwood." This extremely fine plaque is thus described in Dalmazzoni's accounts and papers: "No 53. Pacetti. Endymion sleeping on the rock Latonius (Latmus) is visited by Diana. The dog seeing the approach of Diana barks, and with his foot awakes his master. Grecian workmanship: Museo Capitolino." This was another of the models of the "First Expedition," and for it Pacetti received eight zequins, in English money about £3 13*s.* 4*d.* It pairs with the Diana on the succeeding page. The moulds having been found, both plaques, in somewhat smaller size, are now produced at Etruria; but the copies in question, from the high character of their workmanship and the rare quality of the composition of the reliefs, are undoubtedly trial-pieces. They both appear, from perforations which the autotypes preserve, to have been originally inserted in panelling or else in mantelpieces. From the effects of this position, and probably of time, both are encrusted with a sort of patina, or thin coating of impalpable dust; which, deadening the colour of both relief and field, gives an effect of great antiqueness. Nothing finer than these plaques is extant of Wedgwood's fine art works; and he probably overlooked the transference of the design from wax to clay, as we see realized in them his great aim in fine art modelling—thinness of the reliefs. The figure of Endymion well expresses the proverb, "*Endymionis somnum dormire.*" In Keats's beautiful words—

"His youth was fully blown,
Showing like Ganymede to manhood grown.
And for those times his garments were
A chieftain king's; beneath his breast half bare
Was hung a silver bugle, and between
His nervy knees there lay a boar-spear keen.

. . . . .

He did not heed
The sudden silence, or the whisper low.

. . . . .

But in the self-same fixed trance he kept
Like one who on the earth had never stept.
Ay, even as dead—still as a marble man
Frozen in that old tale Arabian."

—*Falcke Collection.*

PLATE V.

Diana.

BAS-RELIEF or tablet. Dull sage-green jasper, white relief. Height, $9\frac{1}{4}$ inches; width, $7\frac{1}{2}$ inches. Marked "Wedgwood." This plaque is thus described in Dalmazzoni's papers: "No. 37. Pacetti. It seems intended to represent the triform goddess who was called Luna in heaven, Diana on earth, and Hecate in hell; but as instead of a key she holds a flambeau, we must say it represents Luna, Diana huntress, and Diana Lucina as we see her on medals. From the Museo Capitolino." For this fine wax Pacetti was paid four zequins, or about £1 16*s.* 8*d.*—a wretched price, even for those days of ill-paid artistic labours. The original bas-relief is probably of Greek workmanship, as it represents rather the Greek Artemis than the Roman Diana. As the huntress, her breast is covered, and the legs up to the knees are naked, the rest being covered by the chlamys. Her attributes are shown by the boar's head, the bow, and the dog. As goddess of the moon, the crescent rises above her forehead, and in her hand she holds a torch.

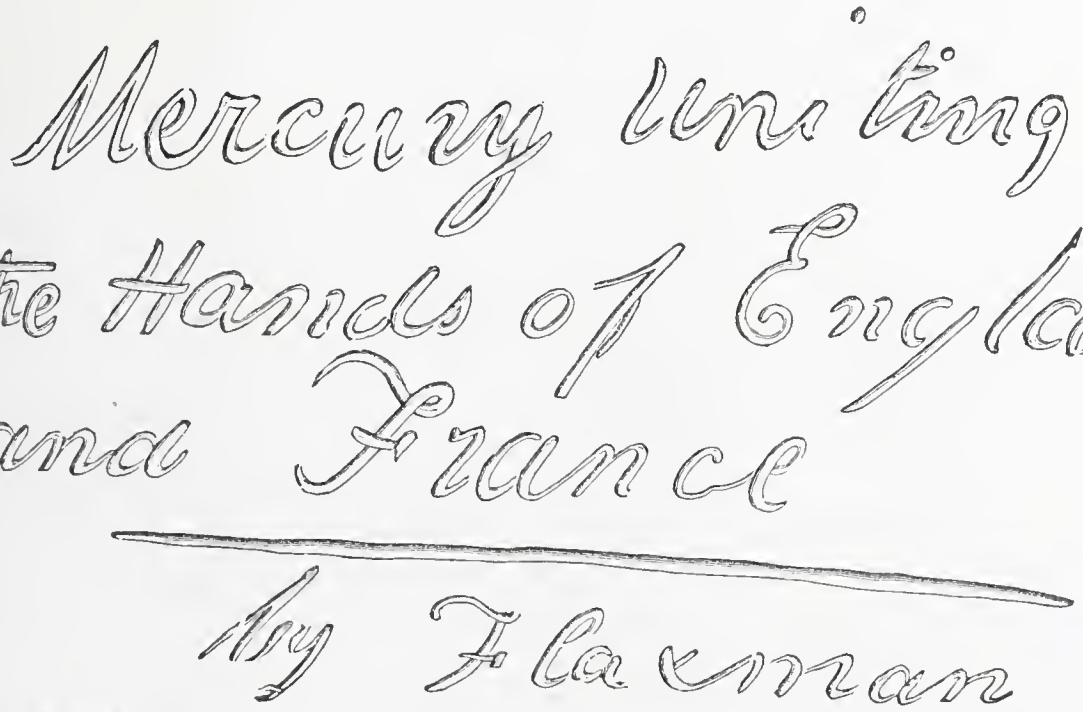
The modelling and finish of this plaque are perhaps even more exquisite than in the Endymion, and the cracks in the relief and the patina which covers the whole give effects which are truly antique. Gradations in light and shade are also to be observed in both bas-reliefs, particularly in the Endymion, and these give them the appearance of antique camei with three different strata, while the jasper has more the appearance of stone than a porcellaneous body.—*Falcke Collection.*

PLATE VI.

Mercury joining the Hands of France and England.

BAS-RELIEF or tablet. White. China and blue ball clay. Height, $8\frac{3}{4}$ inches; width, $8\frac{1}{8}$ inches. Marked "Wedgwood," and showing at the back the signature of Flaxman, made with his modelling tool. This plaque is engraved in the "Life of Wedgwood," vol. ii. p. 564; but the copy here referred to, together with the succeeding plaque, "Peace preventing Mars from opening the Gates of Janus," being Flaxman's original models from which moulds were taken at Etruria, and thus works of the highest quality, it has been thought well to reproduce both.

The granulations in the clay, purposely coarse to secure sharpness of effect, and thus perceptible in the truth-giving autotypes, must not detract from the great merits of these splendid works. A high authority on such points thinks that these clay impressions were made from plaster-of-Paris moulds, then delicately finished and fired, but not undercut, because they were intended to be used as original models, from which moulds were to be made from time to time as wanted. The plaque in question is signed by Flaxman himself, thus attesting that we have the artist's original work before us.



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This and the succeeding bas-relief were modelled by Flaxman for Wedgwood in January and March, 1787. For this design of "Mercury uniting the Hands of France and England" he was paid £13 13*s.*, and for "Peace preventing Mars from opening the Gates of Janus," £15 15*s.* The latter is considered the more truly classical in design; but the former has always been preferred for the exquisite beauty of the two female figures, and the artistic grace and simplicity of the whole composition. The adjustment of the draperies is truly classical; and the head and contour of Mercury wear a great resemblance to the bust of the same deity, as given in Plate XIX.—*Falcke Collection.*

PLATE VII.

Peace Preventing Mars from opening the Gates of Janus.

BAS-RELIEF or tablet. White. China and blue ball clay. Height, $9\frac{5}{8}$ inches; width, $8\frac{1}{2}$ inches. Signed thus by the artist:—

A copy of this bas-relief, though in a much smaller form, appears in "Wedgwood and his Works," Plate VIII., but for the reason mentioned on the previous page, it is thus repeated. In this case, as in the former, the material is granulated and coarse; but great sharpness of effect is secured, and the whole composition is very fine. The figure of Mars is truly Flaxmanesque in all its details, and as classical in character as anything the artist afterwards effected in his illustrations to Homer. The figure and face of the goddess of Peace are most lovely; and the *pose* of the former is in admirable keeping with the purpose. This bas-relief always pairs with "Mercury joining the hands of France and England," and the date of its production is the same.

The designs for these bas-reliefs were executed by Flaxman at Wedgwood's request to commemorate the Treaty of Commerce between France and England, signed at Versailles, September 27, 1786. The result of the younger Pitt's enlightened commercial policy was a vast increase of trade between the two countries; and Wedgwood established various agencies for the sale of his goods in Paris, Bordeaux, and other places. His two chief agents in Paris were MM. Daguerre and Sykes; the latter, an ancestor by marriage of M. Waddington, one of the present French ministers.

The first pair of these bas-reliefs was finished in June, 1787, and forwarded, through M. Daguerre, to Mr. Eden, afterwards Lord Auckland, who, at that date, was residing in Paris as Envoy Extraordinary and Minister Plenipotentiary of Great Britain. Their price was £3 3*s.* each, and they were made both in white, as also in blue and white jasper. Copies from that date till the period of the French Revolution were sent to Russia, Germany, Holland, and, through Micali of Leghorn, were introduced into Italy. In this country various copies are still extant, and there are also modern reproductions.—*Falcke Collection.*

PLATE VIII.

Priam Begging the Body of Hector.

BAS-RELIEF or tablet. Pale sage-green jasper, white relief. Length, 15⅛ inches; height, 6 inches. This fine piece is from another of Pacetti's models in wax, and is thus notified in Dalmazzoni's letters and papers: "No. 4. Pacetti. Priam kneeling before Achilles, begging the body of his son Hector. The young man standing by Achilles is Automedontes, his shield-bearer. The first . . . . is the car of Hector, and the second the cart with presents to Achilles. The original is on the back of the sarcophagus of Alex. Severus in the Museo Capitolino." The price paid, May 10, 1788, was "15 zequins," in English money about £6 17*s.* 6*d.*

This bas-relief will be found engraved in "Life of Wedgwood," vol. ii. p. 591; but as here represented we lose not a detail or an expression of the original piece. The countenance of Priam is particularly fine; and grief and reluctance are alike expressed in that of Achilles. The horses indicate a good period of Greek workmanship, and the whole design is marked by the spirit of antique grace. In all probability, this and the small bas-relief indicated on the succeeding plate, which, with others, are said to have adorned the tomb of the Emperor Alexander Severus, were either the spoils of conquest or derived directly from Greece for the purpose; for it is questionable if the Roman artists of the period were capable either of the design or workmanship. The well-known bas-relief, usually in black, "The Death of Julius Cæsar," figured, "Life of Wedgwood," vol. ii. p. 361; "Wedgwood and his Works," plate viii., and "A Procession," figured, "Memorials of Wedgwood," plate xxi.,—formed, it is believed, as a continuous bas-relief, a portion of the decoration of the same sarcophagus—are in style and execution totally different.

The undercutting of this fine plaque is excellent, and the faces of the warriors and the drivers of the biga and cart have all the finish of antique gems. The body of the relief betokens also the same period of manufacture, or nearly so—viz. 1789-1795—as that of the "Endymion" and "Diana," when the jasper had been altered from its original appearance of a porcellaneous texture to that of those finer kinds of antique stones which were used by the gem engravers. Modern reproductions of this plaque are numerous.

There was a prior bas-relief of this subject, of which nothing appears now to be known. It was issued in two sizes—14 inches by 11½ and 17½ by 13. It appears as No. 211 in the list of bas-reliefs in the fifth edition of Wedgwood's Catalogue, 1779, but is omitted in the sixth edition, 1787, the new model being probably in view.—*Falcke Collection.*

PLATE IX.

Three Warriors and a Horse.

BAS-RELIEF or tablet. Height, 6⅝ inches. Blue jasper, white relief. The original of this small plaque, which is purely Greek in design and character, was taken from the dexter part of the same sarcophagus as furnished the larger bas-relief of "Priam begging the body of Hector." It may have been one among 140 pieces of marble for which Dalmazzoni paid, September 2, 1788, a man named Manzolini "14 zequins," about £5 6*s*. 4*d*.

All the remarks passed on the bas-relief of "Priam begging the body of Hector" apply to it. The figures are beautifully conceived and wrought; the undercutting is effective; and altogether it is a choice example of Wedgwood's finer productions. —*Falcke Collection.*

PLATE X.

An Offering to Flora.

BAS-RELIEF or tablet. Fine medium blue jasper, white relief. Length, 19¼ inches; height, 8½ inches. Marked "Wedgwood and Bentley," and stands No. 198 in the list of bas-reliefs. It first appears in the fifth edition of Wedgwood's Catalogue. A bas-relief in "Wedgwood and his Works," plate x., which, somewhat doubtingly, was entitled "An Offering to Flora," should have been called "An Offering to Peace," No. 238 in the sixth edition of Wedgwood's Catalogue, 1787, modelled from a design by Lady Templeton.

This bas-relief, the veritable "Offering to Flora," may have been, as it bears evidence of his style, from a design by John Bacon, who was at work for Wedgwood in 1777; or it may have been a "composition piece," that is, figures taken singly or together from other designs, and the grouping done in the modelling-room at Etruria; where, in Wedgwood's own words, "ready-made goddesses were laid on their backs and made a picture of."

The student of Flaxman's designs will at once perceive that the hand of the greatest of English sculptors had no part in the work. The figures and treatment are essentially modern, and the drawing and *pose* of the figures are in more than one instance incorrect.

The bas-relief of "An Offering to Flora," was very popular in this country, as also in Germany and Russia; being sought for as a picture for ladies' boudoirs and dressing-rooms. It was always a costly bas-relief. In an invoice from Etruria to London, March 9, 1779, it is thus named: "'An Offering to Flora,' 19 inches by 8¼ inches. £12 12*s*." It appears in an order for St. Petersburg, June, 1786, wherein it is mentioned as a tablet "well known there." The same subject was also painted. In a list of goods belonging to J. Ohm, one of Wedgwood's agents, dated St. Petersburg, July 25, 1786, it is thus referred to: "1 encaustic painted tablet, 'Offering to Flora,' framed, £20." This painting formed probably a part of old stock, as by this date bas-reliefs in fine jasper had almost entirely superseded painted pieces.

The copy from which this autotype is taken is a very fine one. It was sent from Russia to this country in the spring of 1877, with other choice pieces, and sold by the Messrs. Agnew to the present owner.—*Haworth Collection.*

PLATE XI.

Sacrifice to Bacchus.

BAS-RELIEF or tablet. Dark blue jasper, white relief. Length, 19½ inches; height, 8¼ inches. Marked "Wedgwood and Bentley." This "Sacrifice" first appears in the fifth edition of Wedgwood's Catalogue, 1779, where it is numbered 200 in the list of bas-reliefs. An engraving from the late Mr. Bagshaw's copy appears in "Life of Wedgwood," vol. ii. p. 368, 1st edition. It is considered by competent judges to be an early work of Flaxman, in part, if not the whole; for the composition wears more the effect of selection and adaptation than of entirety of design. The face and figure of the man with the goat are very fine and Flaxmanesque, and the Bacchanal piping is evidently from the antique. These two figures and the goat are often seen on vases. This is altogether a very choice piece. It was brought from Russia recently.—*Haworth Collection.*

PLATE XII.

Birth of Bacchus.

BAS-RELIEF or tablet. Fine blue jasper, white relief. Length, 20½ inches; height, 9½ inches. Marked "Wedgwood and Bentley." Three versions of this subject stand in Wedgwood's Catalogue, viz. Nos. 1, 118, 206. The first two were small, rather gems than pictures. The third, the one in question, was modelled from Michael Angelo's seal, by Hackwood, at Etruria, in January, 1776. It appears in the fifth edition of the Catalogue, 1779. A copy, price £1 16*s*., is set down in an invoice dated March 10, 1776. In spite of its obvious defects in modelling, this was a very popular bas-relief, and many copies were sent abroad. The one from which this autotype was taken came from Russia.—*Haworth Collection.*

PLATE XIII.

Sacrifice to Hymen.

OVAL bas-relief or tablet. Blue jasper, white relief. Length, 10⅞ inches; height, 7⅞ inches. Marked "Wedgwood." Stands No. 196 in Wedgwood's Catalogue of bas-reliefs. This was modelled by Flaxman for Wedgwood at the close of 1775, as a companion piece to the "Marriage of Cupid and Psyche." Like that celebrated bas-relief, it was made in various sizes.

It is a charming composition. The *pose* of the Cupid holding the wreath is very graceful; and the manner in which the Cupid with the hymeneal torch embraces his smaller companion is full of subtle tenderness. It is a truly Flaxmanesque and charming composition.—*Falcke Collection.*

PLATE XIV.

1.

Power of Love.

OVAL bas-relief. Pale-green jasper, white relief. Marked "Wedgwood." Length, $7\frac{1}{8}$ inches; height, $5\frac{1}{2}$ inches. This stands No. 131 in the list of Wedgwood's bas-reliefs. It was modelled in the autumn of 1776 from a gem in Sir Roger Newdegate's collection. The original was probably a Cinque-cento gem engraver's interpretation of an antique; the Cupids showing an essentially modern treatment. It is a small but charming piece.—*Falcke Collection.*

2.

The Drunken Silenus.

OVAL medallion. White terra-cotta or biscuit impressed. Length, 8 inches; height, 6 inches. Stands No. 14 in the list of bas-reliefs. This piece is from another of Mrs. Landre's models, executed for Wedgwood in 1768-9. She received 5*s.* for her work. The autotype is from an early example. In 1776 this and similar pieces were remodelled and made thenceforth in the jasper body. The female figure is prettily modelled; the drapery tasteful, and the infant Cupids and Satyrs are varied and characteristic.—*Cox Collection.*

PLATE XV.

1.

Bacchanalian Boys.

OVAL bas-relief. Blue jasper, white relief. Length, 5 inches; height, $3\frac{3}{4}$ inches. Marked "Wedgwood." This stands Nos. 35 and 36 in the list of bas-reliefs. It is one of four "Groups of Boys" modelled for Wedgwood by Mrs. Landre in January, 1769. The price paid for the four models was £1 1*s*. These groups were at first moulded in an ordinary biscuit body. The piece is interesting as showing the state and style of female art-work in the middle of the eighteenth century. Mrs. Landre was considered one of the best modellers of the time.—*Cox Collection.*

2.

A Faun and Cupid.

UPRIGHT oval bas-relief. Blue jasper, white relief. Height, $7\frac{1}{2}$ inches; width, 6 inches. Marked "Wedgwood and Bentley." This piece has no distinct mention in the Catalogue, but it forms the third of four bas-reliefs numbering 38 to 41, this being probably the third, or No. 40. They are entered as "Fauns—representing four different stages of life, from youth to old age." From the antique. As an early work it is very good.—*Haworth Collection.*

PLATE XVI.

Frame of Cameos.

TWENTY-TWO cameos of high quality. Blue and white jasper. The subjects are chiefly taken from Tassie's pastes, and include "Tuccia with the Sieve," "Hercules strangling the Nemæan Lion," "Caged Cupids," "Sacrifice to Æsculapius," "Hope and Anchor," and others equally well known.—*Cox Collection.*

PLATE XVII.

Frame of Portrait Medallions.

EIGHT portrait medallions. White. Modelling clay. Original models for moulding from, each one signed "by Flaxman," with the modelling tool, and three of them marked "Wedgwood." The portraits are: top line from left to right—Mr. Meerman, King of Sweden, Mrs. Meerman; second line ditto—Mr. Jenkinson, Mrs. Siddons; third line ditto—Queen of Portugal, Sir William Herschel, and Dr. Buchan. These portraits, as original works by Flaxman, are of the highest merit and value. The bill relating to these portraits will be found in "Life of Wedgwood," vol. ii. p. 485.—*Falcke Collection.*

PLATE XVIII.

FRAME OF PORTRAIT MEDALLIONS.

SEVEN portraits, modern. Blue and white jasper. Lord Bacon, Lord Chief Justice Mansfield, Sir William Herschel, Captain Cook, Lord Chief Justice Camden, and Sir Joseph Banks. Of high quality.—*Falcke Collection.*

BACON
HERSCHEL

PLATE XIX.

Bust of Mercury.

BUST. Black basaltes. Height, 20 inches. Marked "Wedgwood." From a model by Flaxman. He says in a letter to Wedgwood, dated August 22, 1782, "You did me the honour to praise my bust of Mercury, the cast of which I hope you will favour with a place in your study as one of the highest gratifications you can bestow on its sculptor." From this cast the example here given was copied. Mention is made of a prior bust of Mercury from the antique, from a cast bought of Grant and Hoskins in 1779, "Life of Wedgwood," vol. ii. p. 390, but it is now unknown.

The bust from which this autotype is taken is an early example of the perfection of art when Wedgwood and Flaxman worked together. This bust remains a great favourite, and good copies are eagerly bought.—*Falcke Collection.*

PLATE XX.

Bust of Ben Jonson.

BUST. Black basaltes. Height, $17\frac{3}{9}$ inches. Marked "Wedgwood." Two sizes of this bust are mentioned in the Catalogue. The larger 18 inches; the lesser 15 inches. Both were taken from casts bought of Hoskins and Grant, January 1, 1775, "Life of Wedgwood," vol. ii. p. 325, 1st edition. In an invoice dated Etruria, April 29, 1775, two busts of Ben Jonson are entered, the price £2 2*s*. each. These were probably the smaller size, as the wholesale price of the larger busts was £5 5*s*. each. The preparation and finish of these fine pieces were effected by one of Wedgwood's best workmen, a man named Keeling, whose specialty was works of this character.

The autotype in its lights and shadows does scarcely justice to the fine original, which in undercutting, polish, and general high finish, is perfect.—*Falcke Collection.*

PLATE XXI.

Bust of the Duke of Marlborough.

BUST. Black, basaltes. 9½ inches high. Marked "Wedgwood." This must have appeared after 1787, as it is not mentioned in the fifth edition of the Catalogue, or in any lists or invoices within the limit of Wedgwood's life. It is evidently copied from an original in marble. A good example.—*Falcke Collection.*

PLATE XXII.

Statue of Voltaire.

STATUE. Black, basaltes. Height, 12 inches. This pairs with the statue of Rousseau; both of which are now somewhat rare. Great interest attaches to these statues, not only because they represent two most illustrious men, but also from the fact that Wedgwood used his modelling tool upon that of Rousseau, and Bentley perfected the original drawings for both. These figures were very popular, and the portrait medallions of the same had a vast sale. "Voltaire," wrote Wedgwood to Bentley, August 24, 1778, "was made in black before we received your last letter. The clergy will buy him in that colour, and we will make him in white for the laity." In the following year, 1779, the statues were made in cane colour. The wholesale price of either figure was £1 11*s.* 6*d.* Special pedestals were 2*s.* 6*d.* each; but examples are now lost sight of. Voltaire in cane colour, and very fine, is in the Falcke Collection, and certainly of the two figures it is the best. This example is from the Haworth Collection, and there is another in that of Mr. Bartlett.—*Haworth Collection.*

PLATE XXIII.

Statue of Rousseau.

STATUE. Black, basaltes. Height, 12 inches. This charming figure was modelled in the autumn of 1779, from a whole-length drawing of Rousseau lent to Wedgwood by Mr. Boothby; the father of the young child Penelope Boothby, immortalized by Sir Joshua Reynolds. The drawing was sent to Mr. Boothby by Lord Harcourt at the request of M. de Gérardine. Rousseau is taken as he used to appear while botanizing in the gardens of Ermonville; a walking-stick in his left hand and his hat under his arm. His other hand, extended a little forwards, contains a nosegay or plants. When the figure was issued from Greek Street, the walking-stick, of cane or wood, was always in its place. In the present instance it has been lost, and the right arm has been broken and mended, which gives the limb an air of stiffness. The example given is the only one at present known.—*Bragg Collection.*

PLATE XXIV.

Homeric Vase.

VASE and pedestal. Black basaltes. Height of vase, 27⅛ inches. Height of pedestal, 9½ inches. Together, 36⅝ inches. This splendid example is of the class known as "Homeric vases" from Flaxman's bas-relief of the "Apotheosis of Homer" which decorates them. They are also known as "Pegasus vases" from the figure which crowns the top. There are also some fine examples in blue and white jasper; and one sold recently at Christie's fetched an enormous price. Whether in basaltes or jasper they were, even originally, very costly, no copy being less than twenty to twenty-five guineas. One defect, which these vases have in common, is the baldness of the off side, and the want of keeping in the little which is introduced. Instead of a classical subject there is always an oriental palm tree, figures of children and a dog, taken from Lady Templeton's or Lady Diana Beauclerk's designs. This is mere filling up, not fine art. With this exception these vases are invariably fine.

The present example is, in undercutting, polish, and general finish, unique. The pedestal is also very fine, and equal in quality to the vase. Specimens, though now very rare, are also found in blue and white jasper. The spaces within the festoons are, generally speaking, more ornate; musical instruments and oval medallions dropping sideways from the ribbon ties. A specimen, from Ireland, of this high character has just been added to the collection, to which this example in basaltes belongs.—*Falcke Collection.*

PLATE XXV.

Vase.

VASE. Black, basaltes. Height, 14 inches. Marked "Wedgwood and Bentley." This is a good specimen of one of the early vases in basaltes. The scale or frill ornament is borrowed from the antique; a version of which is found on the Romano-British vases; notably on those dug up at York. The form and handles were probably suggested by the early Cinque-cento vases in marble, of which there were specimens in the Newdegate and other collections. Of many of these Wedgwood had casts and drawings taken. The bas-relief "Mercury presenting Bacchus to Juno; heralds proclaiming the event" is a composition piece by Hackwood, the figures being taken from pastes and small bas-reliefs. The foot and plinth are good; the polish excellent. Altogether a choice specimen of the early vases.—*Haworth Collection.*

PLATE XXVI.

Rhyton.

RHYTON, or rather Lêkythos, a vessel for liquid in the form of a female head. Black, basaltes. Height, 11½ inches. This example was probably copied or adapted from the illustrations in Sir William Hamilton's great work on vases, or from drawings taken from Sir Hans Sloane's Collection. Wedgwood made a vast variety of this class of vases or drinking vessels in the basaltes body. The most popular were known as "Foxes' heads;" they were usually mounted with a rim of silver: price was in accordance. Specimens were also common in red, white, and a highly glazed brown ware. The example given is choice both in polish and finish.—*Falcke Collection.*

PLATE XXVII.

Candelabra.

CANDELABRA with cornucopiæ. Blue and white jasper. Height, 12½ inches. Candelabrum with sphynx; one of a pair. Blue and white jasper. Height, 13 inches. These are exquisite specimens of Wedgwood's labours in the direction of beautifying articles for holding or bearing lights. As with his vessels for plants and flowers, their variety was infinite. The candelabra, from the finish of the cornucopiæ, are supposed not to pair, although the female figures given, Cybele and Ceres, usually went together. Both figures are exquisitely modelled, Ceres particularly so. The centre-piece, the griffin candelabrum, one of a pair belonging to Mr. Falcke, is admirable, the modelling and undercutting of the feathered portions and the general high finish being marked. Articles of this character and quality were always costly, namely, £5 5*s*. the pair. They were greatly favoured by our own nobility, and frequently ordered for German and Italian palaces.—*Falcke and Cox Collections.*

PLATE XXVIII.

Tripod.

EGYPTIAN tripod. Rosso antico, or red ware; black relief. Height, 18 inches. Diameter at top of bowl, 12 inches. The only known example of this size. It is made of the same clay—that from the picturesque locality of Bradwell Wood, lying high above Burslem—as was used by the brothers Elers for their famous tea-pots and other pieces in imitation of Japan ware. It is of good form; the purse or cup at the top, being evidently for flowers, is shallow and therefore elegant. The legs and terminal feet are well formed, and the bas-reliefs of scarabei, lotus-leaves, sphinxes, crocodiles, and other ornaments in the Egyptian style, are most carefully and artistically modelled and finished, so that every part, even where hidden from view, will bear the closest examination.—*The property of Mr. Rathbone.*

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